1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

the Whites, but was retained for small children. In recent times the Santa Catarina *Aweikoma-Caingang* of both sexes shaved the hair over the forehead and on top of the head (Paula Souza, 1924, p. 122). 302

The *Caingang* abhor body hair and always remove it. Combs consist of small wooden splinters passed through a slit in a piece of reed.

The *Caingang* seem to have used charcoal more than urucú for body painting. Among the *Aweikoma-Caingang* certain body paints belong to exogamic groups of people. The main motifs are dots, vertical lines, circles, and horizontal bars with vertical lines. The *Caingang* observed by Manizer (1930, p. 771) painted themselves only for funeral ceremonies. They regarded the black stripes on their chest as a protection against the ghosts. The pigment was charcoal mixed with honey and water or with the sticky sap of a creeper. 302 386 531 [764] [769]

TRANSPORTATION

River navigation never was so important to the *Caingang* as to their *Tupí-Guaraní* neighbors. To cross a river, the *Aweikoma-Caingang* fell a tree on each side of the river and connect the intervening space with a tree trunk braced with poles fixed in the river bed. 491

Caingang women carry babies on their backs, often in a net, by means of bark tumplines. Among the *Aweikoma-Caingang* these straps are 4 inches (10 cm.) wide, woven of embira fibers. Knapsacks are suspended by a tumpline. 854 482

MANUFACTURES

Netting.—According to Koenigswald (1908 b, p. 49), the Paraná *Caingang* made net bags of caraguatá fibers. 286

Basketry.—*Caingang* carrying baskets have a hexagonal weave, and, like those of the *Tupí*, are elongated and rectangular knapsacks open on top and on the outer side, so that only the bottom and sides support the burden. Basketry containers woven from thin strips of split bamboo, frequently have stepped designs produced by alternating black and natural color strands (fig. 58, *c*). Some baskets, like those of the *Guayaná*, are made in two parts that telescope into each other. 285 415

The *Aweikoma* have three main types of baskets: large baskets for transportation of goods; small, impervious water or honey containers of Taquara mansa strips coated with wax; and small receptacles, similarly waterproofed, used as cups and dishes.

Spinning.—*Caingang* textiles are made with the fibers of the ortiga brava, probably a Bromelia. Women seize the leaves with leather-covered hands, cut them at the base, and remove all the thorns, then macerate the leaves in water, dry, and, finally, crush them. The fibers are then rolled into threads with the palm of the hand against the 283

133 imagine it is going to crash solidly on your head, these subterranean streams
132 cast great sections of the earth into the rivers. Then streams that were sluggish and clear become turgid and rushing. Rivers that moved slowly and whose bottoms you could easily see through their few feet of clear water rise almost four feet overnight, and their purling shallows become dangerous rapids, pouring tons of muddy red water down toward the sea.
[128] Then all day long the shouts of the Indians—"Storm, go away, I am afraid of you; so stop!"—go up among the camps, rising faintly above the roar of the river, the rush of the rain, and the ceaseless rumble of the thunder.

133 Water is everywhere in Santa Catarina, and it literally grows on trees, or
312 at least in bamboo, the hollow stems of which are filled with it. You cannot walk far without coming across at least a brook, and the Indians use the streams as short cuts, sometimes walking in the water for half a mile. In
[487] nine days a pair of rubber-soled tennis shoes rotted off my feet; by the end of my five-weeks' hunting trip the seams of my waterproof leather boots had rotted. Yet in this land where a hundred thousand terraces bear witness to ages of slow erosion and the winding streams interlace like silver bands,
[501] the Kaingáng are without boats or rafts. They have every other technique for crossing a stream that ingenuity and resourcefulness might suggest: they knock down a tree on one side of a stream so that it will fall on the
● [491] other and form a bridge, and they also build crude bridges. Men who have supernatural power obtained from some water animal may even brave a turbulent stream to carry a line across so that other people may pull themselves across on it. But before they came to Duque de Caxias the Kaingáng knew nothing of navigation, and the one instance in folklore of an attempt at it ended in a fiasco. Of course the Kaingáng were land nomads. It would have been too much work to build a canoe or even a raft just to cross a stream and it was much easier for them to wait until the river went down; for the Kaingáng never felt a pressing need to be anywhere at any particular time. They might just as well have been on one side of the river as on the other.

484 To know how to walk in the bed of a stream, stepping unerringly from stone to slippery stone, is really a blessing, for a smarting body appreciates the respite from thorns, and the coldness of the water is soothing to one's battered and aching shins. The forest is no place for a pleasant stroll. The gait of the forest rover is unmistakable, for he never just steps; he *places his feet*. Where a thorn may prick, a vine slash, a fallen log batter; where the earth may crumble underfoot or a snake strike from the concealment of a pile of leaves or a low bush overhanging the trail, every move must be a maneuver. When an Indian is scratched or bruised, he stops and removes the cause so that those who follow will not suffer as he did. He gropes for the thorn until he finds it and then carries it far away to dispose

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

It may be that the use of the leg instead of the thigh is due in the case of men to their wearing trousers and in the case of women to their unwillingness, since they have begun to wear dresses, to impair their newly acquired modesty by lifting them above the knees.

283 832 291

A Kaingáng Bridge

Two trees (A and B) are felled on opposite banks of the stream so that they will fall into it, and posts (C) are sunk on the downstream side to keep the trees from being carried away. A third log (D) is lashed to A and B just above the surface of the water. Then three sets of tall uprights (E) are sunk into the stream bed on either side of A and B and tied together at the top. At the bottom they are united by horizontal boughs (F) that pass across the top of D. A bough (G) is laid on either side of D and lashed to F. These structures, D and G, form the gangway. Now railings are made by tying long boughs (H) to E on both sides.

491

Ornaments

Lip Plugs

The Kaingáng no longer wear lip plugs. These were usually made from pine knots but some men preferred beef bone.[16] Still others liked to slip a fine deer bone over the pine-knot plug. There was a considerable amount of individual variation in the shape of the plugs, and the members of some extended families were distinguished by the shape of their lip plugs.

304 [596]

Dance Ornaments

These are made only for baby blackenings.

293

kôndjáidn are, as the name implies, sticks about three feet long covered with feathers and stuck in the ground around the dance circle. Near the top they are provided with a tiny plaited square or disk and are usually surmounted by feathers. In making these ornaments the men do not try to surpass one another in originality, and all the *kôndjáidn* are very much alike. The most striking innovation at the blackening that I witnessed was that of Chukembégn, who put the tail of a tesoureiro on top of his *kôndjáidn* instead of the usual feather.

301

Lu are made of small basketlike objects set on the ends of poles about thirty feet long and set up on the dance ground. As the festivities mount they are lifted out of their holes and carried around on the shoulders of the men.

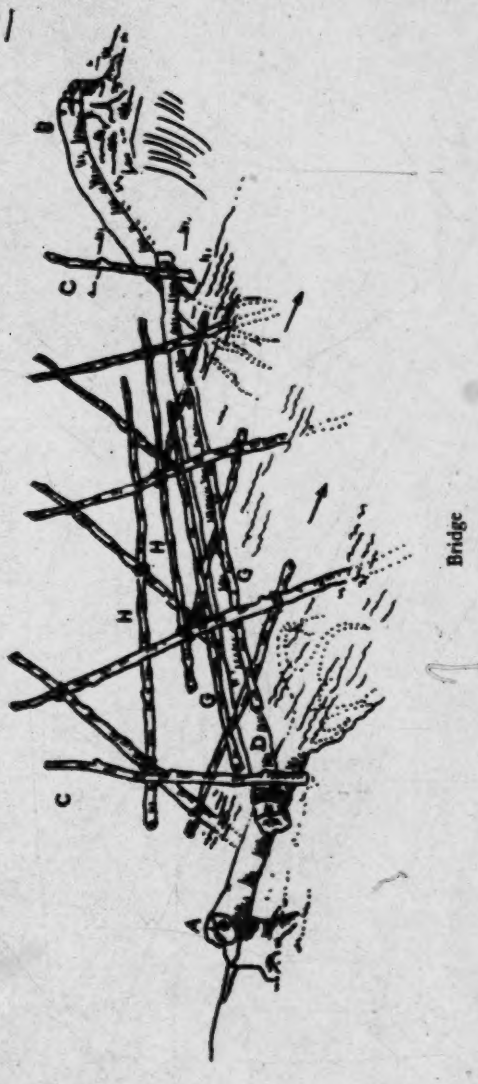
Smaller *lu*, about eight inches long, are held in the hand.

[16] Obtained from cattle killed in raids on the Brazilians.

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

PLATE V

491

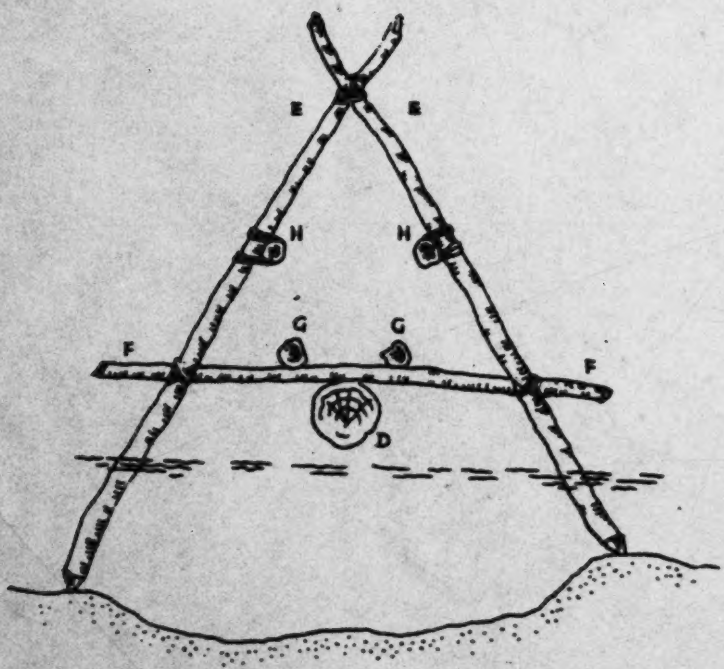


[p. 172 (a)]

2: Henry E-5 (1932-1934) 1941
SM3 Caingang SM3
Aweikoma

PLATE VI

●491



Bridge

[p.172 (B)]